



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

reward of virtue is of a higher type than that of the others, higher than Eliphaz's "peaceful farm"† or Bildad's "shouting lips:"‡ "Thou shalt forget thy misery; thou shalt remember it as waters that have passed away: and thy life shall be clearer than the noonday; though there be darkness, it shall be as the morning."§ . . . Holiness rather than temporal restoration seems to be the inducement to a change of life. The old conception of sin working out its own punishment, common to all three, is dressed up again in the figure of an epicure "in whose mouth wickedness is sweet"|| and who is compelled by his own gluttony to disgorge what he has swallowed. Each of the friends has some favorite point on which he particularly lavishes his figures. In Bildad's speeches it is the terrible *procession* of the wicked man's terrors, in Zophar's it is merciless *storm* of disaster that falls upon him, with sudden and utter bewilderment. In Zophar's hand "Justice becomes a stiletto, not a sword." In the brilliance of the other friends' figures we forget Job in our wonder at the wicked man's doom; but Zophar would turn our attention to the sinner himself with contempt and loathing.

[To be continued.]

TIELE ON BABYLONIAN-ASSYRIAN CULTURE. V.

BY REV. A. S. CARRIER,

McCormick Theol. Seminary, Chicago, Ill.

ART.

Art occupies so prominent a position in the life of Babylonia and Assyria, and presents so many striking and peculiar features, that even the merest sketch of their culture would be incomplete without a discussion of at least some of its phases. Yet in such a discussion one must proceed with caution; for in the determination of the proper sequence of undated monuments, so much depends upon subjective estimation, that one is not safe from mistakes without long and intelligent study of the history of art. The view one takes of the development of Babylonian-Assyrian art depends necessarily upon his estimate of the period of such works; and his judgment of the character and proper value of this artistic growth must be influenced largely by his æsthetic perception. In this sketch it will not be possible to discuss technicalities, but we shall limit ourselves to the chief features which belong to the history of the people and found our conclusions upon them.

In the art of Babylonia and Assyria, we find still further proof of the unity of the two nations; all leading characteristics being of the same national school, and the points of difference shown in mere details, works found in Telloh, Babel and Nineveh presenting the same general features. This is well illustrated by the materials used in building; there being no stone found in Babylonia, these were chiefly dried and burnt bricks; stone was used only for foundations, or, like the nobler metals, for adornment, in statues, or bas-reliefs.

In Assyria, where they had not only stone in abundance, but skill to use it, the inhabitants showed themselves more willing to construct and restore frail structures of brick, than to deviate from the architectural customs handed down from their ancestors, and build of more lasting material.

† Ch. 5:24 sqq.

‡ Ch. 8:21.

§ Ch. 11:16,17.

|| Ch. 20:12-16.

There has been some question as to whether the art of these two nations had its origin in that of Egypt. Assyria undoubtedly felt its influence. All ivory articles hitherto found are imitations of the Egyptian, and the lotos ornament is used frequently in temple architecture; but there are indications that such influences were introduced by Aramaic artists, and they cannot be assumed as direct proof of Egyptian origin. To determine that we must examine the oldest Babylonian monuments. The opinion once prevailed that an Egyptian origin was indicated by the resemblance to Egyptian work shown in the monuments discovered at Telloh, which displayed the same simplicity and calm, the same smooth shorn heads and faces. But critics now think differently; the similarity indeed is great, but close observation shows the independence of Babylonian art. There are the same forcible striking characteristics which were later so exaggerated by the Assyrians, and which are altogether wanting in the Egyptian figures. And further, though there is also a similarity between the oldest pyramids and the Babylonian Zikûrat, the Pyramids had an entirely distinct significance, and the temple architecture in general was widely different. Yet the points of similarity justify us in presupposing, as in the case of the writing, a parent stem from which both are branches developing independently.

The discoveries of De Sarzec, at Telloh, have thrown some light on that Old Chaldean art in which the Babylonian-Assyrian is rooted. These probably non-Semitic productions belong to a civilization which antedates the known Semitic empire in Babylonia. A temple was found there 53 x 31 meters square, similar in outline to the later Chaldean architecture, built of burnt and dried bricks, its corners, (not sides as in Egypt), exactly oriented, a Zikûrat in the middle, and all of the period of the priest-king Gudêa.

In this older art, three steps of development can be traced. To the first, the reliefs belong which are very rough and primitive, representing the childhood of art. To the second are reckoned the eight statues of Gudêa and those of Urba'u, chiseled, with great skill and fine artistic perception, out of hard stone, probably diorite. The powerful, which is such an element in later art, appears here, but without the exaggeration which is afterward so apparent. The hands and feet of these statues are made with special care; their heads are entirely different from the bearded heads of Assyrian and Babylonian statues, being for the most part quite smooth, some, however, being adorned with an ornamental hair-covering as in Egypt. There is here also an attempt at representing the folds of drapery which we do not see again till the Persian and Greek period. In the third, which is designated the classical period, are placed works which show a decided progress, and pictures in which the beard and hair are elaborately portrayed.

It would be exaggerated skepticism to deny that these artistic productions exceed in age everything yet found in Babylonia. The only exception would be the fine cylinder attributed, perhaps somewhat hastily, to Sargon I. 3800 B. C.

Art never again reached so high a development as in these early specimens, and here we are confronted with a phenomenon similar to that in Egypt, where the sculptures of the fourth dynasty far excel all later work. The fact is the more striking since the succeeding periods are not characterized in either land by any decadence in literature, science or state-craft. There is a strong probability that the workers of the earlier time in both countries were of different race from their later imitators. The artists who chiseled King Shafra were no more Semitic than the sculptors who perpetuated King Gudêa seem to have been. As the

Egyptians intermingled with foreign elements, their skill in art declined. So it was with the old Chaldæan art, and the Semites of Babel and Assur were merely copyists, never producing anything of genuine originality. The Semitic races were gifted, but they were not independently able to produce anything of a high grade. It was not until they handed over their inheritance to the Persians and Greeks that the plastic art entered upon a higher development; for, though the Babylonians and Assyrians surpass other Semites as artists, they owe this pre-eminence to the old Chaldæans.

The character of the massive buildings of Babylonia and Assyria is chiefly the same in all periods. The architect, more than any other artist, is dependent upon the materials at his hand, and these in Babylonia were, as has been already stated, almost exclusively bricks, sun-dried or burnt, which were usually laid in bitumen. In Assyria they were often used in a moist condition and the weight of the superincumbent structure was expected to compress them into one compact mass. The walls were covered with burnt bricks, and exposed places with glazed tiles; stone was sparingly used for this purpose in Assyria. In only one particular did the Assyrians make a noticeable advance on Babylonian models. In the shrines of the gods the Babylonians used pillars of wood overlaid with metal; but the Assyrians built columns of stone, and showed some originality in the adornment of capital and base. It is still a question whether the buildings had more than one story, certain reliefs representing two-story structures.

This brick architecture suffered necessarily from uniformity. There was a great disproportion between length and breadth, the width of the long halls depending on the length of the roof timbers, as no intermediate pillars were used. To obviate the effect caused by absence of windows, coloring and wood-work were employed, together with projecting pilasters, which were quite rude in Chaldæa, but richly adorned in Assyria. The copings of the outer walls were overlaid with tin. Both the inner and outer walls were covered to a certain height with stone, and above that there was a variegated stucco work. Ivory and bronze were extensively used in decoration. The massive and clumsy elements of their buildings, together with their childish and petty form of ornamentation are, however, always the prominent features of the Babylonian-Assyrian architecture. The almost exclusive use of brick necessitated the frequent employment of arched and vaulted construction, which, though the Chaldæan architects may not have discovered, they nevertheless employed with great skill.

It is noticeable that, while the monumental buildings of Egypt were sepulchres and temples, those of Babel and Assur were principally palaces. The temples, though built with care and cost, were smaller than the palaces, and often appendages of the latter. Tombs were carefully built; but the care for the dead was never carried to such a degree of perfection as in Egypt. All skill was employed to make the dwellings of kings and deities as magnificent as possible, and the size of these was continually increasing. The palace at Telloh was 53x31 meters; the so-called Wuswas at Warka, 200x150 meters; the palace of Sargon II. at Dûr-Sarukîn contained thirty open court-rooms and more than two hundred chambers, while in that of Sennacherib there was one hall nearly as long as the entire palace at Telloh.

Little is known of temple architecture. On a relief of Sargon we have a picture which seems the prototype of the oldest Grecian temples. A long gable rests

upon six pilasters, which are crossed by horizontal bars; the door, which was probably crowned with a gable-shaped ornament, stands between the two middle pilasters; on both sides of the door are two columns terminating in a lance-pointed capital, and two statues facing one another; a colossal figure of some beast stands behind one of the statues. In front of the temple on bases are two vessels for purification. It is probable that this was the general plan of most Assyrian sanctuaries.

The Zikûrat was not the true sanctuary. Though a city might have many temples, it had but one Zikûrat; this formed the most striking feature of the chief sanctuary and was carried up to a height of several stories, access to which was gained by an outside stairway, either winding or double, i. e., on each side of the tower. The ground plan was rectangular, with a massive foundation, and it was probably surmounted by a small shrine.

One is not justified in concluding that the Babylonians and Assyrians were less pious than the Egyptians because their temples were smaller. The costly ornaments and statues which they dedicated to their temples show their piety. In truth the entire palace was a holy house where the gods and their earthly representatives dwelt side by side.

The Assyrians as well as the Babylonians were noted workers in bronze. The threshold of a temple at Borsippa, $1\frac{1}{2}$ meters long, abundantly proves this, as well as the bronze doors of Balawat, which are masterpieces dating back to the ninth century B. C.

Painting was employed for both exterior and interior decoration, and to judge from the remains we possess, attained quite a degree of excellence; the conventional element so prominent in sculpture is lacking here, the hair and beard being depicted in natural waves and not in the stiff crimps of the statues and reliefs.

Sculpture was, however, more used in decoration than painting. The material employed in Chaldæa was chiefly the more costly stones, such as basalt, dolerite and diorite, while the Assyrians chose the more common and more easily worked varieties like alabaster and sandstone. Bronze casts are also frequently found. The quality of material produced a natural influence upon the workmanship. The inscriptions of Babylonian kings often speak of statues erected in honor of the gods, of solid gold or silver, or overlaid with these metals. In addition to this, Assyrian inscriptions mentioned the statue of royalty, which was set up in the capitals of conquered districts. Without venturing too general a statement, it seems probable that the Babylonian artists produced more frequently complete statues, while the Assyrians devoted themselves to the carving of reliefs, if we may judge from the specimens which have been handed down to us. The objects preserved deal almost exclusively with religious subjects or with the exploits of kings in war or in the chase. Rarely is the household life of princes depicted; yet we possess one portrayal of a festal meal of Ašurbanipal with his queen. There was also little tendency to represent feminine beauty or grace, and the comic element, found in Egyptian reliefs, is totally wanting here. While we must draw no hasty conclusions, since we possess as yet no reliefs from private dwellings, it seems certain that the ruling subjects were taken from religious and public life.

In the treatment of subjects, truth was often sacrificed to conventionality: the androcephalous lions and bulls have five legs in order always to show four; the eye is placed directly facing the observer, though the head may be in profile; the hair and beard are stiffly and unnaturally crimped. While, however, there is

great uniformity of design, there is some attempt discernible to distinguish between the faces of different classes of men. It was in the portrayal of animals that the Mesopotamian artist was at his best; he was less hampered by conventionality there, and surpassed all other ancient workers in spirited scenes, hardly excepting the Greeks. The great blemish of their art was an exaggerated realism which shows itself in monstrous muscles and limbs.

Assyrian sculpture made no other advance on the Chaldæan than that of increased artistic dexterity. Its history begins with the great restorer of the Assyrian monarchy, Ašurnāṣipal, under whom and Salmanassar II., his son, Assyrian art reached its first period of high development. The black obelisk of Salmanassar II. and the bronze doors of Balawat are noteworthy productions of this age. It is, however, in the details that their excellence consists; the grouping is poor and the background wanting or insignificant, and these characteristics remained up to the new period inaugurated by the Sargonids. Then, while not reaching the standard of the old Chaldæan, art, like literature, took an upward flight. There was better taste, better proportioned figures, closer study of detail and more carefully elaborated backgrounds. Under Sennacherib all these characteristics become still more clearly marked; the entire court-life is portrayed to its minutest particulars, and this is sometimes carried so far that the reliefs seem blurred. In religious subjects alone, the old simple severity was preserved. The little we possess of Esarhaddon's reign shows no retrogression, and under Ašurbanipal Assyrian art reached its culmination. Too little is preserved of the sculpture of the new Babylonian empire to permit us to judge of the art of that period.

Music was cultivated, both vocal and instrumental, as the reliefs abundantly testify.

There is in all this abundant testimony to the artistic ability of the Babylonian and Assyrian peoples. Had they emancipated themselves from tradition they might have excelled their teachers, the old Chaldæans. They were not, like the Greeks, an art-loving people, yet they achieved more in this direction than all the other members of their race combined, and though they were in some special particulars excelled by the Egyptians, in many others they are in no respect behind them.

INDUSTRIAL PURSUITS.

Among the products of industry first to be mentioned are the hundreds of seals, which are still preserved, and whose numbers are not surprising when one reflects that every person of importance had a seal. Originally these were cylinders, but from the year 800 onward spherical and hemispherical seals were used. The softer stones were at first chosen, but later the harder, like syenite, rock-crystal and garnet. There is evidence of growing skill in cutting these stones, the subjects of which were generally of a religious character. In the new Babylonian empire and under the Achaemenian kings the art declined.

The ceramic art did not originally stand high in Babylonia; but the introduction of the potter's wheel wrought a change, and toward the close of the Assyrian period we find pottery enameled and adorned with patterns. Glass is not found in any quantity, but its manufacture had been brought to quite a degree of perfection. The Babylonians and Assyrians showed special skill in the working of metals. Iron they knew earlier than the Egyptians, and made far more extensive use of it. Gold and silver were quite generally employed for ornaments. It is a mark of

advanced civilization that use was made not only of the spoon, but also of the fork, which did not appear in Northern Europe until after the middle ages. The royal furniture, in particular, was elaborated with the greatest care and luxury, sometimes being made entirely of metal, and when of wood, carved, gilded, or overlaid with gold, ivory, or precious stones. It is scarcely necessary to state that the warlike Assyrians expended great care upon the ornamentation and strength of their weapons and chariots.

Specially famed in antiquity were the Babylonian colored fabrics (cf. Josh. 7:21; Pliny H. N. VIII., § 74 cap. 48; Arrian Exp. Al. VI., 29). The art of embroidery must also have reached an extraordinary perfection, anything richer and more tasteful than the clothing of Assyrian princes and magnates is hard to imagine. Only a highly cultivated and truly aristocratic people could so have united artistic sense with technical skill.

In mechanics they were in advance of the Egyptians, inasmuch as they used the lever, which was unknown to the latter; and they showed far more skill in handling colossal statues. The building of canals and dredging of rivers were achievements which were given a place beside their conquests. The canals not only served to bring drinking water from the mountains but to irrigate gardens and vineyards. The kings delighted in parks and plantations. A Maruduk-baliddin is mentioned, probably a prince of Babel, who, in spite of his continual defensive wars, had no less than sixty-seven vegetable gardens and six parks.

COMMERCE AND NAVIGATION.

While there is no direct mention of the fact in the oldest monuments, yet industrial activity must have produced a mercantile spirit. There is much ancient testimony to Babylonian and Assyrian commerce: Ezekiel calls Chaldæa a land of commerce and Babel a city of merchants; Nahum says the merchants of Nineveh were more numerous than the stars of heaven. The Babylonian weights and measures were in use in Western Asia in the sixteenth century B. C., and the Babylonian unit of weight, the mina, is mentioned in the Rig-Veda. Coined money was unknown; gold and silver were weighed. It is probably a mere assumption that there was a banking house of the Egibi, which did business in Babel for a series of years. All the products of native industry, textile fabrics, salves and balsams were exported, and among the imports were ivory, woods, wines, plants, and animals. Through the Phœnicians a brisk trade was carried on with the far west.

The land route was the most important for commerce, but it cannot be disproved that the Babylonians were sea-farers. They lived near the coast and had derived their culture from that region and would naturally not leave unused the means of travel which water afforded. In this connection we cannot overlook the traces of commercial intercourse with India; an Indian deluge legend betrays the influence of Babylonian thought upon Indian fancy; in the Homeric poems tin and other Indian commercial products are mentioned, which could only have been obtained through the medium of Nineveh or Babel; and cedar, teak-wood and the Indian dogs were brought to Mesopotamia. It is true all these might have come by land, but the route by sea is so much easier and more direct, that in all probability the Babylonians would have chosen it.

Such a rich and venerable civilization could not but have had a tremendous influence on surrounding nations. Over the nomadic and warlike tribes, who were held in check only by repeated chastisements, it must have exercised a sort of magical power, while the more remote, civilized nations were naturally incited to emulation. This is strikingly shown in the temple architecture of the northern neighbors of the Assyrians and by the fact that the cuneiform writing was adopted by peoples living in Armenia, Cappadocia and Elamite districts, and that it was developed into a syllabic system by the Persians. The question is still an open one whether the so-called Phœnician alphabet originated from the cuneiform. Be this as it may, there is abundant evidence that Babylonian scholars were the teachers of the west. Their religious conceptions influenced the philosophy and theosophy of Greece and Rome. Of their influence upon the east, we are not so sure, yet there are collateral evidences that the old Persians, the Medes and the Elamites owed certain elements of their civilization to them. The connection with India has been noticed, and it is thought that Chaldean astrology penetrated to China; without hazarding a judgment, this seems not improbable, for the intercourse of the nations of antiquity seems to have been much more general than has hitherto been imagined.

But it is especially for the history and development of art that the productions of Babylonia and Assyria are of commanding importance. It has long been recognized by specialists that the oldest Greek art is closely related through its prototypes in Asia Minor with the Babylonian-Assyrian, and further investigations but multiply the proofs. Motives and types can be pointed out which the Chaldean artists created, and which found their way through Syria, Phœnicia, and Asia Minor to Greece and Rome. They were again revived in the art of the Renaissance and have been passed down to us, upon whom the ends of the world have come.

A people which not only played such a magnificent part in the history of states, but exercised such a wide-reaching influence upon the development of culture, deserves to be better known, and though the sources for the study of important periods are still but fragmentary, yet persistent and strictly methodical investigation in the gray mists of antiquity as well as in the records of later centuries will shed abroad more light and enable us to corroborate what we possess and complete what is lacking.

OLD TESTAMENT WORD-STUDIES: 9. ANGELS, DEMONS, ETC.

BY REV. P. A. NORDELL, D. D.,

New London, Conn.

The Old Testament clearly reveals the existence of finite spirits intermediate between God and man, and characterized by opposite moral tendencies. The good are the servants of God, swift to do his pleasure, the evil are hostile to his government. Of their origin no explicit information is given. We know, however, that their creation antedated that of man. The angelology of the Old Testament bears clear traces of development, assuming greater prominence and more